

NORTHEAST EXPOSURE: Vaughn Sills and Pelle Cass

PRC Launches Exhibition Series Featuring New Work by New England Photographers

November 21-December 19, 2003 (Opening reception, Thursday, November 20, 5:30-7:30pm)

Beginning with this gallery presentation of black and white work by Vaughn Sills and Pelle Cass, the PRC is proud to launch a new exhibition series—*Northeast Exposure*. Only one facet of a broad new commitment, this program will showcase the latest or lesser-known works by mid-career mentors with new works or new directions by rising photographers. Interspersed between the popular themed shows for which the PRC has become known, the fast-paced, solo, duo, or small group offerings allow the PRC to spotlight the depth and wealth of regional talent. Sill's contribution is from her latest series, "Beyond Words," on which she has been working during her summer breaks from teaching photography at Simmons College. Over half of the pieces displayed are the results of her most recent sojourn at her family's cottage in Prince Edward Island. Cass's work has all been completed in the last year, after an over 10-year hiatus from photography.

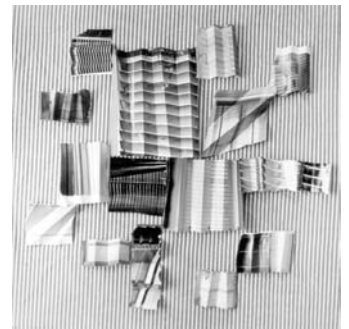


Vaughn Sills, *Nid (Nest, French)*, 2002, Singer Editions Iris print, 25 x 20 inches

Born in Quebec, this Cambridge-based photographer and former English major earned a MFA from Rhode Island School of Design. Sills is perhaps best known for her project "One Family," in which she documented four generations of a rural Georgian family, over a period of 20 years. Her work is included in the DeCordova Museum, Harvard University's Carpenter Center for the Arts, and Polaroid Collections. Created in her studio using settings that recall miniature stages, this new work features natural objects—a squirrel's skeleton, a shell, a moth—along with her family's 1932 dictionary open to the corresponding word. Although digitally printed from 4 x 5 Polaroid film, the lush iris prints are not altered; the hovering dream-like still lifes are set against a sea of black velvet and held in place by a bevy of bric-a-brac. The repetition of the book form unites the series visually and conceptually. Relationships between objects and referents are called into question as well as issues of taxonomy and nomenclature. Other words that surface on the weathered pages also inform our apprehension of the thing itself, by chance or design.

Cass studied photography the University of New Mexico, Minneapolis College of Art, and School of the Museum of Fine Arts, Boston. From 1978 to 1990, he was very active in the regional scene, represented

by the Stux Gallery and featured in numerous solo and group shows, including a George Eastman House traveling exhibition. His earlier still-life work is found in the Fogg Art Museum, Addison Gallery of Art, and Polaroid Collections. In 1991, due in part to the needs of a growing family, Cass stopped photographing to return to school, earning a BA in Art History from the University of Massachusetts, Boston, and eventually pursuing a career in publishing. Cass resumed photographing in September 2002. Influenced by his writing and his work at textbook publisher Bedford/St. Martin's, Cass utilizes printed materials to create collages and assemblages, which he then photographs using a medium format or 4 x 5 view camera. Cass usually operates with an intellectual conceit in mind while making a humorous comment upon consumerism. His titles reveal his methodology: *Every headline in the Boston Globe, 12/12/02*; *Sweaters (J. Crew catalogue)*; *Pictures and Mirrors (Crate and Barrel catalogue)*. To Cass, nothing is immune from being dissected and regurgitated: renowned poems by Kenneth Koch, a quotation by philosopher George Santayana, or even a critical study of the 20th century novel. His work slides between the sculptural and the conceptual—the end result becoming an entirely new artistic entity.



Pelle Cass, *Curtains and Shades (Smith and Noble catalogue)*, 2002, Gelatin Silver print, 15 x 15 inches

Sills and Cass will present a **gallery talk, Thursday, December 11th, at 6:00 pm** at the PRC. More information can be found online at prcboston.org as well as an essay in the upcoming November/ December newsletter, *In the Loupe*.

Contact: Leslie Brown, Curator, Photographic Resource Center at Boston University, 832 Commonwealth Avenue, Boston, MA 02215 (617) 975-0600, (617) 975-0606 (fax), email: lbrown@bu.edu

Who and where we are: The Photographic Resource Center is a non-profit organization that exists to facilitate the study and dissemination of information related to photography. Operating from the campus of Boston University, it provides a highly acclaimed exhibition program, a bi-monthly newsletter, lectures, workshops, special events, and a 4,000-volume resource library to our members and the general public. It is supported by grants from the National Endowment for the Arts, the Massachusetts Cultural Council, the Boston Cultural Council, as well as by numerous private foundations, and the ongoing generosity of its members. The Photographic Resource Center is located at 832 Commonwealth Avenue, Boston, MA, 02215. Hours are Tuesday through Friday from 10 to 6pm, Thursdays from 10 to 8pm, Saturday and Sunday 12-5pm. The PRC is always free to members and to school groups with appointments. The PRC is fully accessible. *****PLEASE NOTE: THE PRC WILL BE CLOSED FOR THANKSGIVING NOVEMBER 27-30*****